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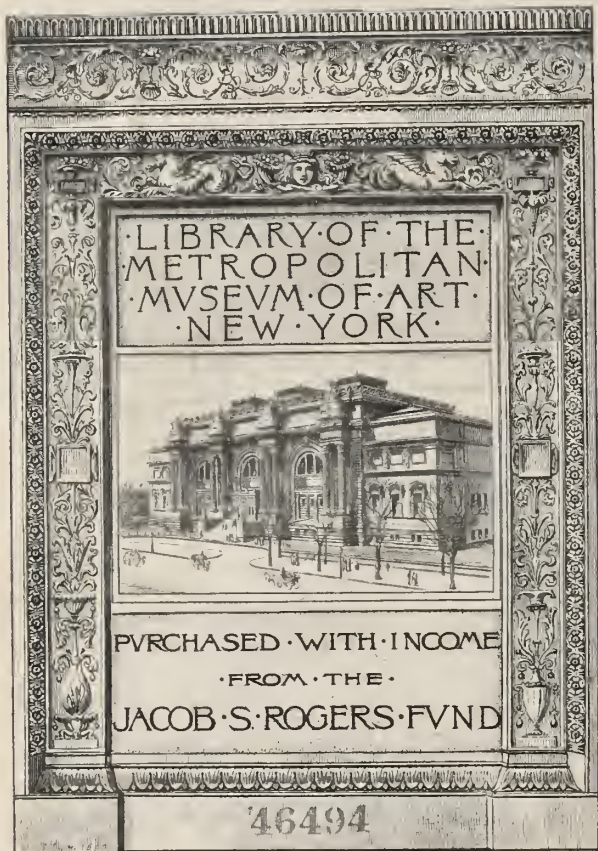
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1923¹



SALE NUMBER 1707
ON PUBLIC EXHIBITION FROM THURSDAY, FEBRUARY FIRST

THE COLLECTION OF
DRAWINGS OF THE OLD MASTERS

FORMED BY THE
WELL-KNOWN CONNOISSEUR
MR. VICTOR KOCH
OF LONDON, ENGLAND

PART ONE
CONTAINING IMPORTANT EXAMPLES OF THE DUTCH, FRENCH, FLEMISH,
ITALIAN AND ENGLISH SCHOOLS, INCLUDING A REMARKABLE SERIES OF
THE WORKS OF REMBRANDT, DÜRER AND GAINSBOROUGH

TO BE SOLD BY HIS ORDER
THURSDAY EVENING, FEBRUARY EIGHTH
AT EIGHT FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1923





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THE ANDERSON GALLERIES, INC.

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

TELEPHONE PLAZA 9356

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

INTRODUCTION

PAINTINGS and sculptures are the achievements of artists; drawings are their intimate thoughts. The optimists, the realists, the men of action, and the young, like achievements. Those who have become skeptical through age, contemplation and experience know that achievement is limited in comparison with the infinite dream of the creative spirit. A home can be decorated with a row of masterpieces on its walls; a bare room with a portfolio of drawings in the corner may contain greater and more intense treasures of beauty.

Yet drawings, of course, are not all of the same kind. There is the sketch after nature that shows how the imaginative artist sees life. It is used as record and material by the artist. There is secondly the sketch of a composition, the imaginary plan of a work to come, that later on is to be filled with the detail of life. There is thirdly the drawing created as final purpose by the artist. In the first two categories the character of the artist reveals itself. The followers, the men of the Schools, and the imitators will cling to the details of nature in their studies without seeing the inner structure, and instead of freely flowing imagination, the rules, recipes and dogmas of the academies will help them to build up, not a microcosmos, but a stage setting.

There are, however, exceptions. Genius is freedom and daring. Routine work is inhibition and repression that does not dare to show to others what might not be in accordance with established convention. But sometimes even the conventional ones have moments where they think they are unobserved, and where they give themselves freely. A drawing of a minor master may sometimes show a power of inspiration which the same man would never be capable of in a painting. This psychological fact increases the interest in drawings. While in paintings the establishment of authorship is a matter of historic facts, it is a question of psychology in drawings, and it seems therefore to be of greater interest in drawings. Keen eye and perception may sometimes lead to indisputable statements. In other cases, a final solution may be impossible. If every problem could have a solution the world would soon be at a standstill for lack of interest.

The third type of drawings is created not for the purpose of study but as a final expression. They may be called small-sized paintings; they have psychologically nothing to do with the first two classes and are generally remarkable for careful execution rather than for free inspiration.

The Collection of Mr. Victor Koch, a well-known financier of London, the first part of which is now offered for sale in New York, shows a deep understanding of the psychology of drawings. It abounds in works that reveal genius, personality and temperament. He laid particular stress on securing drawings by the great masters, which are now becoming as rare as their paintings, and which fetch in the stores of the European dealers or in the European auction rooms, extremely high prices. His collection is familiar to European experts. Mr. Roger Fry has studied it thoroughly and comments upon it very favorably. He calls the superb series of Gainsborough drawings the "outstanding feature of the works of the British School," and qualifies them as "All of excellent quality and some of the utmost importance." The head by Signorelli is "typical of one of the greatest draftsmen of all time." "The very fine Correggios and the Filippino Lippi would alone make the Italian group important." He also dwells upon the "beautiful Guardi and several important Tiepolos." About the Dutch drawings, Mr. Roger Fry wrote to Mr. Koch:

"You appear to me to have made yourself a serious and learned connoisseur of this school, with the result that you have accumulated so many typical and well-authenticated drawings, not only of the greater masters but also of the lesser known painters, that your collection would form a useful *point de repère* for the study of Dutch art."

Among the German drawings, he stresses the importance of the Lucas Cranach and the Hans Baldung Grien.

The collection is also well known to Dr. W. R. Valentiner, who intends publishing the Rembrandt drawings Numbers 60, 61, 62, 63, in his forthcoming book on Rembrandt's drawings. In his commentaries upon the present collection, Dr. Valentiner particularly emphasized the importance of Numbers 49, 53, 55, 56, 57, and 59, besides the splendid series of Rembrandts. Among the German drawings, he declared himself particularly impressed by the Cranach, Number 70, and the Dürer, Number 72. In the presence of such

authorities, to which we may add, the well-known expert on drawings, Dr. Lilienfeld, and in consideration of the excellent pedigrees of many of the drawings, such as Collection Crozat, Sir Peter Lely, Sir Joshua Reynolds, Esdaile and Heseltine, further comments upon the quality of this collection are unnecessary.

The present selection is the first part only of the whole collection. The division has been made numerically.

R. M. RIEFSTAHL, PH.D.

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DRAWINGS OF THE OLD MASTERS
FROM THE COLLECTION OF
MR. VICTOR KOCH
OF LONDON, ENGLAND

PART ONE
NUMBERS 1-92

FRENCH SCHOOL
NUMBERS 1-8

LEOPOLD BOILLY
FRENCH, 1761-1845

- 1 GROUP OF HEADS, "TASTE"
Colored chalk. Sketch for one of the expressive lithographs of the artist. *Size, 9 $\frac{7}{8}$ x 7 $\frac{1}{4}$ inches*

JEAN HONORE FRAGONARD
FRENCH, 1732-1806

- 2 LADY SEATED, READING
Black and white chalk on tan paper. The lady sitting before a draped table and holding a book in her hands. *Size, 15 x 9 $\frac{1}{4}$ inches*

ANTOINE WATTEAU
FRENCH, 1684-1721

- 3 PORTRAIT OF A LADY IN HUNTING COSTUME
Red and white chalk on tan paper. Seated, the tricorne set coquettishly on the head. The lady holds a rifle in her right hand. *Size, 9 x 5 inches*

FRANÇOIS BOUCHER

FRENCH, 1703-1770

4 CUPID HOLDING A CUP

140- Colored chalk. Cupid sitting on a rock, upholding in his left hand the cup which he has filled from a brook in the foreground. Landscape background. Signed in the lower left. *Size, 11½ x 7½ inches*

FRANÇOIS BOUCHER

FRENCH, 1703-1770

5 AN IDYLLIC HAMLET ON A MILL POND

65- Sepia wash. Boy and girl with boat in the foreground. On the other side of the mill pond, a pointed mediæval tower and picturesque grouping of cottages with a perspective on far-away woods. *Size, 12¼ x 17 inches*

CHARLES DAUBIGNY

FRENCH, 1817-1878

6 LANDSCAPE ON THE MARNE

65- Pencil. The slow flowing stream to the left; in the centre, boat with two men, groups of trees, gently rolling meadows and hills. Seal with the initials of the artist. *Size, 9½ x 16¼ inches*

JEAN BAPTISTE LEPRINCE

FRENCH, 1733-1781

7 COTTAGES BY THE RIVER

65- Black chalk. Anglers and tree in the foreground. The river separates them from the romantic tumble-down cottages in the middle ground. *Size, 7¾ x 10 inches*

THEODORE ROUSSEAU

FRENCH, 1812-1867

8 VILLAGE LANDSCAPE

Black chalk. A village probably near the forest of Fontainebleau. Study for the composition of a painting, of quick and thorough conception. Seal of the Rousseau estate, with the initials of the artist to the lower right.

Size, 7 $\frac{3}{8}$ x 15 $\frac{7}{8}$ inches

FLEMISH SCHOOL

NUMBERS 9-13

JOACHIM PATINIR

FLEMISH, ABOUT 1490-1524

9 RIVER AND MOUNTAIN LANDSCAPE

Pen drawing. A wide stream with inlets and channels interrupted by islands with abrupt mountains, castles, etc. Drawing of charming fantasy.

Size, 5 $\frac{5}{8}$ x 10 $\frac{3}{8}$ inches

JOACHIM PATINIR

FLEMISH, ABOUT 1490-1524

10 RIVER LANDSCAPE

Pen drawing. A river in the foreground; on the opposite shore a castle and farmhouses, surrounded by trees and meadow.

Size, 4 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches

PIETER BREUGHEL THE ELDER

FLEMISH, ABOUT 1525-1570

11 RIVER LANDSCAPE WITH CASTLE

Pen and ink. A landscape full of the imaginative, fairy tale quality characteristic of Breughel's work, combined with delicate exactness of detail. On the left bank, boats and a turret. (*From the Fairfax Murray Collection*)

Size, 9 $\frac{7}{8}$ x 14 $\frac{1}{4}$ inches

JACOB JORDAENS

FLEMISH, 1593-1678

12 ADORATION OF THE SHEPHERDS

80 - Sepia. The Virgin with child, and a shepherd to the right. Shepherds, one of them playing the flute, to the left; a donkey in the background. (*From the Crozat Collection*)
Size, 10¾ x 7 inches

ATTRIBUTED TO PETER PAUL RUBENS

FLEMISH, 1577-1640

13 DIANA AND CALLISTO

100 - Black and red chalk. Group of maidens to the right, Callisto in their midst, Diana to the left, attended by a negress. A study for the master's painting of the same subject in the Prado, Madrid. (*From the Fairfax Murray Collection*)
Size, 11½ x 17 inches

ITALIAN SCHOOL

NUMBERS 14-46

FRANCESCO BIGI (FRANCIABIGIO)

FLORENTINE SCHOOL, 1482-1525

14 HEAD OF A RED-HAIRED WOMAN, WITH HEADDRESS

130 - Black and white and red chalk. Size, 10¼ x 8¼ inches

VENETIAN SCHOOL

16TH CENTURY

15 CASTLE ON A HILL

60 - Pen and sepia. Brush wood in the foreground. Landscapes of this period are very rare. Collector's mark in left corner.
Size, 3¼ x 3¼ inches

ATTRIBUTED TO GIORGIO BARBARELLI
(IL GIORGIONE)

VENETIAN SCHOOL, 1478?-1511

16 VARIOUS SKETCHES

Pen and sepia. Lute player, portrait sketch, various studies, hands, etc., on both sides. Dashing composition, which makes the attribution highly probable. Some of the figures are reminiscent of the "Concert" by Giorgione in the Louvre. *Size, 8 $\frac{7}{8}$ x 13 $\frac{1}{4}$ inches*

PADUAN SCHOOL

EARLY 16TH CENTURY

17 SKETCH FOR A BRONZE

In pen and sepia. A sea monster with an amorino standing on its back, holding a torch. With an old signature "A Mantinea," which would point to Mantegna as author. The attribution to Bellano, however, is more probable. (*From the Carlo Prayer Collection*) *Size, 5 $\frac{1}{4}$ x 6 $\frac{1}{4}$ inches*

ITALIAN MASTER

OF THE LATE 17TH CENTURY

18 PIETA

Brush and sepia. At the foot of the cross, the Virgin holding the body of the dead Christ. Weeping angels around. Powerful and simple treatment of the masses. Collector's mark "H B." *Size, 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$ inches*

FRA BARTOLOMEO

FLORENTINE, 1475-1517

19 THE APPARITION OF THE CHRIST

Red chalk. In the upper part of the composition, the apparition of the Christ; praying Franciscan monks on either side and below. Vivid sketch of two monks on the reverse. *Size, 8 $\frac{1}{2}$ x 5 $\frac{3}{4}$ inches*

ITALIAN SCHOOL

ABOUT 1550

20 STUDY OF AN ANGEL

90 - Red chalk and charcoal. Seemingly the angel of the Annunciation. (*From the Earl of Warwick Collection*)

Size, $11\frac{3}{8} \times 7\frac{1}{8}$ inches

GIOVANNI ANTONIO BOLTRAFFIO

MILANESE SCHOOL, 1467-1516

21 CARICATURE OF A MAN'S HEAD

35 - Pen and ink. The head seen in profile. (*From the Joseph Richardson and R. Holditch Collections*)

Size, 5×3 inches

FREDERICO BAROCCIO

ROMAN SCHOOL, 1528-1612

22 PASTEL HEAD OF A GIRL

60 - A vivid study after nature of a girl with blonde hair and rosy complexion.

Size, $16 \times 10\frac{7}{8}$ inches

FRANCESCO PRIMATICCIO

ITALIAN, 1504-1570

✓ 23 NUDES

120 - Pen and ink on toned paper. Two nude women, running with a third on their shoulders. Dog in the lower right. (*From the Mariette, Lazoy and Earl of Warwick Collections*)

Size, $9\frac{1}{8} \times 11$ inches

GIOVANNI FRANCESCO BARBIERI (GUERCINO)

BOLOGNESE, 1590-1666

85 - 24 LANDSCAPE WITH TRAVELLERS

Pen and sepia. In the typical manner of the artist, with rapid strokes of the pen. A group of trees to the left, a highway with man a-foot and another mounted on horseback. With collector's mark "A."

Size, $11\frac{3}{4} \times 16\frac{5}{8}$ inches

GIOVANNI FRANCESCO BARBIERI (GUERCINO)

BOLOGNESE, 1590-1666

25 PORTRAIT OF A WARRIOR

Pen and ink. A bearded man with long hair in plate armor, holding a sword over his right shoulder.

Size, 8 $\frac{5}{8}$ x 7 $\frac{3}{8}$ inches

GIOVANNI FRANCESCO BARBIERI (GUERCINO)

BOLOGNESE, 1590-1666

26 THE VIRGIN AND FEMALE SAINT

Pen and ink. The Virgin seated on a cloud in the upper right. The saint in the gown of a nun is holding the Christ Child lovingly in her arms.

Size, 11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ inches

GIOVANNI FRANCESCO BARBIERI (GUERCINO)

BOLOGNESE, 1590-1666

27 STUDY OF A YOUNG MAN SITTING AT A TABLE

Pen and ink. The young man wears a high fur hat and holds a sheaf of papers in his hand.

Size, 10 $\frac{1}{4}$ x 7 $\frac{5}{8}$ inches

GIOVANNI ANTONIO BAZZI (IL SODOMA)

SIENESE SCHOOL, 1477-1549

28 ST. SEBASTIAN

Pen and ink with wash. An important sketch for the well known composition of the artist. On the reverse, two pen and ink sketches. See "Gazette des Beaux Arts," Vol. 1, 1878, page 104.

Size, 10 $\frac{3}{8}$ x 7 $\frac{1}{4}$ inches

SANDRO BOTTICELLI

FLORENTINE, 1447-1510

29 TWO DANCING FIGURES

75- Pen and ink. The one nymph jumping in a rapid movement to the left, while the other one moves backward in bold contra posto.

Size, 9¾ x 7⅝ inches

LUCA SIGNORELLI

TUSCAN, 1441-1523

30 HEAD OF A WOMAN

70- Black chalk. A pensive face framed in loosened hair.

Size, 7⅜ x 7 inches

MARTINO DA MODENA

FERRARESE SCHOOL, ABOUT 1470

31 THE DESCENT OF THE HOLY GHOST

75- Illumination from a missal in vivid colors and gold.

Oval, 5½ x 4¼ inches

ATTRIBUTED TO STEFANO DA ZERIO

FLORENTINE SCHOOL

32 TWO DRAPED STUDIES FOR AN ANNUNCIATION

60- Red chalk.

Size, 9⅜ x 10 inches

FILIPPINO LIPPI

FLORENTINE SCHOOL, 1457-1504

33 DRAPED MODEL, MAN WITH CAP

50- Red chalk. Perhaps a shepherd of the Adoration. Rapidly sketched, the hands raised.

Size, 15½ x 9⅝ inches

ATTRIBUTED TO
MICHELANGELO BUONARROTI
ITALIAN, 1475-1564

34 ANATOMICAL STUDY

Pen and ink. Rapid sketch of extraordinary swing. On the reverse studies of two horses from another artist. (From the Laniere, Crozat, W. Y. Ottley, and Wm. Esdaile Collections) Size, 16 x 11½ inches

SCHOOL OF MICHELANGELO

35 THREE ANATOMICAL STUDIES

Red and black ink. Repeated study of a man in the attitude of the Perseus of Cellini. Size, 12¾ x 7 inches

ATTRIBUTED TO MICHELANGELO

ITALIAN, 1475-1564

36 HEAD OF A MAN WEARING CAP

Pen and sepia. Head of a man with flowing beard, the head draped by a turban-like cloth. Strong rhythm. (From the Sir Peter Lely and Earl of Pembroke Collections) Size, 12½ x 8½ inches

JACOPO ROBUSTI (TINTORETTO)

ITALIAN, 1512-1594

37 STUDY FOR THE ADORATION OF THE SHEPHERDS

Black chalk and white wash on dark grey ground. Well massed composition of the Virgin and Child surrounded by three shepherds. (Collection of the Duchess of Wellington) Size, 6⅝ x 8⅞ inches

ATTRIBUTED TO RAFFAELLE SANZIO

ITALIAN, 1483-1520

38 STUDIES OF FIGURES

Pen and ink. To the right a female figure in rapid movement; group of men standing and walking to the left. The extreme fluidity of line indicates an artist close to the great master. On the reverse sketches for frames and cornices. (*From the Collections of Sir Peter Lely, Joseph Richardson and Sir Joshua Reynolds*)

Size, $8\frac{1}{2}$ x $11\frac{1}{2}$ inches

GIOVANNI BATTISTA TIEPOLO

ITALIAN, 1693-1770

39 STUDY FOR CEILING PICTURE

Pen and sepia. Jupiter and Juno, Hebe pouring wine in Jupiter's cup. Rapid and skilful sketch.

Size, $7\frac{3}{4}$ x $11\frac{7}{8}$ inches

GIOVANNI BATTISTA TIEPOLO

ITALIAN, 1693-1770

40 HEAD OF AN OLD MAN

Pen and wash. Bold, sketchy treatment.

Size, $8\frac{7}{8}$ x $6\frac{5}{8}$ inches

GIOVANNI BATTISTA TIEPOLO

ITALIAN, 1693-1770

41 MARTYRDOM OF ST. FAUSTINUS

Pen and ink, heightened with wash. Group of warriors to the right. In the middle, a low tower on which the execution of the saint takes place, three angels hovering above. Boldly sketched. The authorship of Tiepolo is also confirmed by the painting of the same subject by Tiepolo, in the Weisbach Collection in Berlin. With mark of the Collection of the Alliance des Arts.

Size, 11 x $7\frac{1}{2}$ inches

GIOVANNI BATTISTA TIEPOLO

ITALIAN, 1693-1770

42 MARTYRDOM OF ST. AGATHA

Red chalk. An extraordinary sketch of the artist for his famous painting in the Church of St. Anthony in Padua.

Another representation of the same subject is in the Kaiser Friedrich Museum in Berlin. (*From the Basan Collection, with seal and hand-written note of Basan on the reverse*)

Size, 15 x 9¼ inches

FRANCESCO GUARDI

VENETIAN, 1712-1793

43 STUDY FOR AN OPEN AIR DANCE

Brush wash. Spectators on chairs watching the dancing couples in the centre. Typical composition of the artist, showing his keen observation of people moving in the dazzling sunlight. (*From the Jean François Gignoux Collection*)

Size, 6 x 8⅛ inches

ANTONIO ALLEGRI (IL CORREGGIO)

LOMBARD SCHOOL, 1494?-1534

44 STUDY OF A CROUCHING NUDE FIGURE

Red chalk. A realistic study after life, without any aim at classical rhythm and for this reason the more striking.

Endorsed by Lilienfeld. (*From the Collection of Queen Christina of Sweden*)

Size, 3 x 4¼ inches

ANTONIO ALLEGRI (IL CORREGGIO)

LOMBARD SCHOOL, 1494?-1534

45 STUDY OF DRAPED FEMALE FIGURE WITH WINGS

Red chalk. Study for one of the ceiling paintings of the artist. Squared off, in order to facilitate transfer and enlargement on the wall. Similar figure, roughly sketched in ink on the reverse. (*With collector's mark "W B," and from the Collection Crozat*)

Size, 8⅞ x 11⅞ inches

ANTONIO ALLEGRI (IL CORREGGIO)

LOMBARD SCHOOL, 1494?-1534

46 RECLINING FEMALE FIGURE

270- Red and white chalk. Bold swing and simplification.
(*With marks of the Lankrink, Sir Peter Lely, Sir Joshua Reynolds and Paul Sandby Collections*)

Size, 4 x 9¼ inches

DUTCH SCHOOL

NUMBERS 47-65

JAN VAN DE CAPELLE

DUTCH, 17TH CENTURY

47 BOATS IN A CALM SEA

100- Black and white chalk on blue paper. A composition characteristic of the artist. Three boats in the foreground, others in the distance. Size, 10 x 14¾ inches

GERARD TERBORCH

DUTCH, 1613?-1681

48 ARTIST SKETCHING

75- Black and white chalk on blue paper. The artist sits on a chair and holds the paper with his right hand, while he looks attentively at the model. The expression is excellently rendered. Size, 7¾ x 11½ inches

SIMON DE VLIENER

DUTCH, 1600-1660

49 LANDSCAPE

90- Black and white chalk on blue paper. Opening of a wood bordering a canal; a church in the distance. This rare landscape by De Vlieger, as Dr. Lilienfeld points out, is reminiscent of Ruysdael. Size, 13 x 16½ inches

GABRIEL METZU

DUTCH, 1630-1667

50 YOUNG GIRL, SEATED

Black chalk on blue paper. Young girl in close fitting cap and white kerchief typical of the period. (*From the Northwick Collection*)

Size, $13\frac{5}{8}$ x $9\frac{1}{2}$ inches

J. VAN HUYSUM

DUTCH, 1682-1749

51 FLOWER STUDY

Black chalk. Flowers in a Renaissance vase. While Huysum's paintings are somewhat formal and cold, the present drawing excels through impressionistic freshness.

Very rapid sketch of another still life on the back.

Size, $15\frac{3}{4}$ x $12\frac{1}{2}$ inches

ISAAC VAN OSTADE

DUTCH SCHOOL, 1621-1649

52 DUTCH VILLAGE

Pen and sepia with wash. Village street along a canal. Night scene. People assembled. One of the finest pieces of the collection. (*From the Heseltine and Rodriguez Collections*)

Size, $7\frac{3}{8}$ x $11\frac{3}{8}$ inches

PHILIP DE KONINCK

DUTCH, 1619-1688

53 THE RAISING OF LAZARUS

Pen and ink. The Christ with disciples to the right, Lazarus and group of people to the left. Drawing of powerful and strangely modern simplification. Although Philip de Koninck is particularly famous as a landscape painter, the present drawing, as well as the famous series in the Dresden Museum, reveals him as a master in figural composition, as Dr. Lilienfeld observed. (*From the Lord Northwick Collection*)

Size, $6\frac{5}{8}$ x $8\frac{1}{2}$ inches

PHILIP DE KONINCK

DUTCH, 1619-1688

54 SMALL DUTCH LANDSCAPE

30 - Colored chalk. Long, flat stretches of land and water. Wide perspective, a composition characteristic of the artist. Infinity expressed with the simplest means.

Size, $2\frac{1}{4} \times 6\frac{3}{8}$ inches

JAN LIEVENS

DUTCH, 1607-1674

55 COTTAGE UNDER TREES, WITH WATER WHEEL

50 - Pen and ink with sepia. Dr. Lilienfeld says of this drawing: "This is one of the most beautiful drawings of Lievens. There is a similar one in the Rotterdam Museum. It is important for the placing of many other works of Lievens which have formerly been ascribed to Rembrandt." (*From the Collections of Charles Gax, 1860, and Fairfax Murray*)

Size, $8\frac{1}{8} \times 10\frac{1}{8}$ inches

LAMBERT DOOMER

DUTCH, 1647-1680

56 CANAL SCENE WITH WINDMILL

50 - Pen and ink with sepia. Inlet of the river in the foreground to the left with perspective of sailing vessels far away. Windmill in the centre; path with peasants to the right. Doomer's drawings are more appreciated by collectors than his paintings.

Size, $8\frac{5}{8} \times 12$ inches

JAN VAN GOYEN

DUTCH, 1596-1666

57 BEACH SCENE WITH FIGURES

50 - Black chalk, accented with sepia. The shore with boats to the left, fishermen and women, a horse cart in the middle ground. An old church and houses in the background to the right. Signed and dated 1649. (*From the W. Esdaile and Rumohr Collections*)

Size, $6\frac{5}{8} \times 11\frac{1}{4}$ inches

ADRIAAN BROUWER

DUTCH, 1605-1638

58 PEASANTS REVELLING

Pen with blue and red ink. A couple dancing in the foreground; a table with three singing peasants to the right; a kissing couple to the left. Remarkable quality.
30 - (*From the Fairfax Murray Collection*)

Size, 10¼ x 16¼ inches

JACOB VAN RUYSDAEL

DUTCH, 1625-1682

59 DUTCH LANDSCAPE

80 - Black chalk and wash. An important and unusual drawing by this great artist. The endless stretch of the Dutch lowlands, a town in the distance. Signed.

Size, 7⅝ x 9 3/5 inches



[60]

REMBRANDT HARMENSZOOM VAN RIJN

DUTCH, 1607-1669

60 GROUP OF FOUR SMALL HEADS

Boldly sketched in pen and ink. Endorsed by Dr. Valentin, who will reproduce and list it in his forthcoming book on Rembrandt's drawings. The style places this drawing in the period around 1650.

Size, $3\frac{1}{4}$ x $2\frac{3}{4}$ inches

[SEE ILLUSTRATION]



[61]



[62]

REMBRANDT HARMENSZOOM VAN RIJN
DUTCH, 1607-1669

61 BUST OF A WOMAN

Keenly sketched with pen, brush and ink. Dr. Valentiner considers this drawing an excellent work of the artist, and will reproduce and list it in his forthcoming book on Rembrandt's drawings. Such bold sketches after nature are characteristic of the artist's work around 1650.

Size, 2¼ x 1⅞ inches

[SEE ILLUSTRATION]

REMBRANDT HARMENSZOOM VAN RIJN
DUTCH, 1607-1669

62 SMALL HEAD OF AN ORIENTAL

Expressive drawing in pen and ink. Endorsed by Dr. Valentiner, who will reproduce and list it in his forthcoming book on Rembrandt's drawings. With collector's mark of Chevalier G. de Frank, 1836.

Size, 2 x 1½ inches

[SEE ILLUSTRATION]

REMBRANDT HARMENSZOOM VAN RIJN

DUTCH, 1607-1669

63 SATAN TEMPTING THE CHRIST

5100 - Pen and ink. Satan and Christ standing on the roof of the Temple. Extraordinary depth in the expression of the Christ, who stands to the right. Considered by Dr. Valentiner as an important drawing by Rembrandt. It will be listed and reproduced in Dr. Valentiner's forthcoming book on Rembrandt's drawings. (*Formerly in the Collection of Sir Joshua Reynolds*)

Size, 7 $\frac{5}{8}$ x 6 $\frac{5}{8}$ inches

[SEE ILLUSTRATION]



REMBRANDT HARMENSZOOM VAN RIJN

DUTCH, 1607-1669

64 THE BAPTISM OF THE EUNUCH

20- Pen and ink with wash. The eunuch kneeling in the left foreground, the apostle behind him, the retinue to the right. Camels in the background. *Size, 6 x 7 $\frac{5}{8}$ inches*

SCHOOL OF REMBRANDT

65 THE AGONY IN THE GARDEN OF GETH-SEMANE

75- Pen and ink with wash. The Christ kneeling to the right and comforted by the angel to the left. *Size, 4 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches*

GERMAN SCHOOL

NUMBERS 66-72

EARLY GERMAN SCHOOL

SECOND HALF OF 16TH CENTURY

66 HEAD OF AN ORIENTAL WEARING TURBAN

120- Forceful chiaroscuro in black and white chalk on grey paper. *Size, 9 $\frac{1}{8}$ x 6 $\frac{5}{8}$ inches*

URS GRAF

SWISS, ABOUT 1485-1530

67 THE ANOINTMENT OF DAVID

30- Pen and wash with touches of gold. David kneeling in the middle, the priest standing to the left. Group of warriors to the left. A hall in Renaissance style, with two windows opening upon a landscape. The people of characteristic robust Swiss type. In the lower left, large monogram of the artist and in the centre the collector's stamp of H. I. Vuscheles, Zurich, a collector of the 16th century. Such old collectors' marks are very rare.

Size, 8 $\frac{1}{8}$ x 9 $\frac{1}{2}$ inches

HANS BALDUNG GRIEN

GERMAN, ABOUT 1476-1545

68 ST. PETER WITH SWORD AND BIBLE

Pen and ink wash. The saint, who seems somewhat embarrassed by his symbolic attributes, is shown moving to the left, while he turns his head backwards.

Size, 9¼ x 5 inches

ALBRECHT ALTDORFER

GERMAN, 1480-1538

69 THE DESCENT FROM THE CROSS

Pen and ink, on reddish-brown paper, heightened with white chalk. The composition of the descent from the Cross in the centre, the weeping Marys to the left, Jerusalem interpreted as a mediæval city in the distance.

Size, 7⅝ x 6¼ inches

LUCAS CRANACH THE ELDER

GERMAN, 1472-1553

70 ATLAS AND HERCULES

Pen and ink with wash. A very rare and important drawing. Hercules, in lion's skin, has taken the globe from Atlas's shoulders. The giant sits quietly resting to the left. Landscape background. (*From the Fairfax Murray Collection*)

Size, 5¼ x 8 inches

ATTRIBUTED TO ALBRECHT DÜRER

GERMAN, 1471-1528

71 MADONNA AND CHILD WITH APPLE

Pen and ink. Landscape background with towers in the distance. This is a study for the etching of the same subject.

Size, 5 x 4⅝ inches

ALBRECHT DÜRER

GERMAN, 1471-1528

72 LEAF FROM SKETCH BOOK WITH LANDSCAPES

1100 ✓ Dürer drawings of this quality are hardly ever offered on the market. Silverpoint on prepared paper; one sketch washed. Four landscapes on recto, representing Albweck castle at Sulz, two castles on rocks and the Church of Our Lady at Zinsbach. Two landscapes on verso, representing Dornach and Birseck. Dated 1515. See article by Ephrussi in "Gazette des Beaux Arts," 1880, page 233, tracing a journey by Dürer (Un Voyage inédit d'Albert Dürer) in which the present sketches were reproduced. (*Formerly in the Grahl Collection*)
Size, 8 x 8 $\frac{5}{8}$ inches

[SEE ILLUSTRATION]



SPANISH SCHOOL

NUMBER 73

JOSE ESTEBAN MURILLO

SPANISH, 1618-1682

- 60 - 73 FEMALE SAINT, FULL-LENGTH FIGURE
Black chalk. The saint with her cloak draped around her right arm, and holding the martyr's palm. Effective treatment of masses. Sketch of drapery on the reverse.
Size, 14 x 7½ inches

ENGLISH SCHOOL

NUMBERS 74-92

J. M. W. TURNER

ENGLISH, 1775-1851

- 300 - 74 SMALL MOUNTAINOUS LANDSCAPE WITH CASTLE
Water-color. A hill with a mediæval fortress to the right, the ocean in the background. Wooded hill in the foreground to the left. Fine observation of the light, showing the earmarks of the earlier period of the artist.
Size, 3⅞ x 5⅞ inches

SIR HENRY RAEBURN

SCOTCH, 1756-1823

- 75 PORTRAIT STUDY OF THE ARTIST'S WIFE
Black and white chalk on grey paper.
Size, 13⅞ x 10⅝ inches

500 - THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

- 170 - 76 LANDSCAPE
Black and white chalk. A wood interior, a man walking over a rustic bridge. (*From the Henry Pfungst Collection*)
Size, 11 x 14½ inches

[SEE ILLUSTRATION]



THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

65- 77 THE VALLEY

Black and white chalk on blue paper. A peaceful valley with mountains on either side. Beautiful rendering of the late afternoon effect of the sun.

Size, 7 $\frac{1}{8}$ x 8 $\frac{1}{2}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

75- 78 GROUP OF TREES NEAR A POOL

Sepia. A pond to the right; hill and trees in the background.

Size, 7 $\frac{1}{2}$ x 10 $\frac{1}{4}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

35- 79 TWO CHILDREN PLAYING BENEATH A TREE

Black chalk and sepia. (*Collection of the Duke of Leeds*)

Size, 7 $\frac{3}{4}$ x 13 inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

80 80 STUDY OF A DOG

White and black chalk on blue paper. Excellent sketch of an Airedale.

Size, 8 $\frac{1}{8}$ x 8 $\frac{7}{8}$ inches

[SEE ILLUSTRATION]

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

95- 81 STORMY LANDSCAPE

Black and white chalk on brown paper. An excellent example of the artist's Bath period. Tree shaken by the storm to the right, waterfall to the left, mountains to the rear.

Size, 12 $\frac{1}{4}$ x 10 $\frac{1}{4}$ inches



[80]

THOMAS GAINSBOROUGH, R. A.
ENGLISH, 1727-1788

82 THE RAVINE

Black chalk. A country road winds between hills covered with shrubbery. Peasant boy in the foreground.

Size, 9 $\frac{7}{8}$ x 14 $\frac{1}{2}$ inches

THOMAS GAINSBOROUGH, R. A.
ENGLISH, 1727-1788

83 APPROACH TO THE VILLAGE

Pen and ink with wash. Trees to the right and left. Outlook towards a farmhouse and sunny plain. Figures in the foreground. Signed in the upper left.

Size, 9 x 10 $\frac{1}{2}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

84 ENTRANCE INTO THE WOOD

160- Black and white chalk on blue paper. A winding road with a lonely wanderer. Large tree to the right, cottage to the left.

Size, 7¼ x 9½ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

85 TWO LANDSCAPES

Two important sketches of the artist.

700- (a) Recto: Black and white chalk. Boldly sketched group of trees. Sheep in the foreground to the right; shepherdess with dog to the left.

(b) Verso: Colored chalks. A farmyard, the barn to the right, cows, farm woman and trees to the left.

Size, 11⅝ x 14¼ inches

[SEE ILLUSTRATIONS]



TWO DRAWINGS ON ONE SHEET

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

86 LADY AND GENTLEMAN IN PARK

380- Brush and ink, heightened with colors. The lady seated on a bench with her spaniel. Gentleman approaching from the right. Background of trees. Charming sketch. Signed "T G, 1767". On the reverse diverse sketches in pencil.

Size, $8\frac{3}{4} \times 7\frac{1}{8}$ inches

[SEE ILLUSTRATION]

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

87 STUDY FOR A PORTRAIT

130- Black and white chalk on grey paper. Woman in 18th century costume, the head resting upon one hand.

Size, $17 \times 9\frac{1}{4}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

88 STUDY OF A PEASANT GIRL

250- Pencil. The girl is wearing a hat and carries a jug with both hands.

Size, $8\frac{3}{4} \times 6\frac{1}{8}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

89 COTTAGE BY THE BROOK

100- Sepia. Large tree to the left, cottage screened by trees to the right.

Size, $5\frac{1}{4} \times 9\frac{1}{8}$ inches



THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

65- 90 HOUSES ON THE HILLSIDE

Pen and ink, with white wash on blue paper. A gently sloping hill crowned by a group of trees, in which the gables of a house are visible. On the reverse, a faint but excellent figure sketch. *Size, 6 $\frac{7}{8}$ x 10 $\frac{3}{8}$ inches*

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

35- 91 SKETCH FOR AN ALLEGORICAL PAINTING

Black chalk. Girl in classical garments seated holding a tablet in one hand, and with the other resting upon the hand of Cupid, who stands beside her with averted head.

Size, 13 $\frac{3}{4}$ x 11 $\frac{1}{4}$ inches

THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

85- 92 ROCKY LANDSCAPE

Brush, black and white wash. Ruggedly massed rocks to the right contrasting with feathery trees. Shrubs and rocks in the foreground to the left. Very beautiful quality. (*From the Fairfax Murray Collection*)

Size, 7 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches

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